Partage du Sensible
By Shomit Sirohi

I. The Partage of the Sensible – Partage, or even Distribution of the Sensible, or Division of the Sensible

I mean something sensible – not power in Foucault which is like power over-powering a collective – not even

economics which is a set of structures and structural configurations of economics – I mean distribution of the sensible.

II. A Division of the Sensible – seeing the process of Cultural Revolution inventively – how it means also to

criticize a role-structure

At this point, in this role, and in this structure – I mean think of society in this manner – some structures – a distribution of the sensible is about freer processes.

III. Filme Socialisme – a Distribution of the Sensible therefore

So when cinema is following society it should be like a montage – it follows people in the streets, follows people in different houses and even parts of cities. It is what Deleuze calls a time-image and movement-image – it is something that is about the process of free actions – like a man who is elaborating notes to a

person in a office which moves to in fact the process of walking in a street in old footage.

IV. Following Society then in a Distribution of the Sensible – how it is free and is like a retail argument in Marx

Let’s then be materialists – what is called by Marx, retail,

even types of lighting, ratios of labour and tailoring, textile and garments sectors, all becoming architecture in Lefebvre – all of this is what is called economism – on what is the distribution of the sensible.

V. Division of the sensible further

To divide then the sensible into a set of

structures, roles, structures, classes, forms of roles and so I mean –

Dis-identification with power – something like what Picasso calls de-familarisation I meant – that process of in fact art.

I mean to know that a structure is then a structure – what is called at this point, in

this role, if I was to then dis-agree, and deny the role, and be in a demonstration and that is how in fact a mass agitation is free and democratic – one should therefore be disagreeing, political and demonstration and pure politics in fact.

Rousseau perhaps, perhaps it is then to study again working class histories, and

recover from them the 19th century working class, which has a union process, but then attacks the union and follows a process of its own mass protest – such processes is called autonomous working classes – I mean also to call it a figure of the worker – I also mean what is called demonstrations – what is called social history in Hobsbawm or cultural

materialism in Raymond Williams – that one is actually –

Imagine a distribution of the sensible in Ranciere – he means the aesthetic processof in fact cinema, photos, and even videos and David Lynch which reflect on society – literally he would joke – he is a Marxist – he agrees with Economic Manuscripts,

Grundrisse and Capital entirely – he just means let’s be artistic only – and follow the street for its Mai poems – he means be spontaneous – just follow how the lights are so beautiful – he means.

III. Interview with Ranciere

Sirohi - What do you mean by this sensible distribution, in my case it means something like the sensorium in Walter Benjamin’s sense – the city is a sensorium?

Ranciere – I mean of course cinema, or abstract art, even Hegel’s fine art lecture – as in fact a reflection of you and what you say – retail, and

architecture in fact – a reflection of that – like a small reflection on a Delhi road with a glass window and door – I mean that.